

*The Canadian Independent Film Caucus
Documentary Awards*

HOT DOCS '96!

March 21-24, 1996



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to have supported

81

CANADIAN DOCUMENTARIES

in its first year of operation



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Thank you for your Gracious Support





A very warm welcome to all those participating in the third edition of Hot Docs! '96. I am delighted that the Canadian Independent Film Caucus has given us this opportunity to acknowledge the top Canadian documentary films and their creators.

Documentary films bring the real world—its past, present and future—to us in one of the most interesting ways possible. Through the medium of the documentary film, we become armchair travellers, scientists, explorers and actors. With documentaries, our thirst for knowledge can be satisfied while we indulge our desire to be entertained. To deal with a subject accurately while striving for a compelling presentation requires a special talent that we are pleased to recognize through events like Hot Docs! '96.

The Department of Canadian Heritage is proud to work in partnership with the Canadian Independent Film Caucus to ensure the continued growth of the film industry in Canada. Through the Caucus' efforts, documentary films have gained well-deserved attention from the Canadian public.

As Deputy Prime Minister and Minister of Canadian Heritage, it is a pleasure to wish you a memorable celebration of Hot Docs! '96.

• J'aimerais transmettre mes plus chaleureuses salutations à tous ceux et celles qui prennent part à la troisième édition de Hot Doc! '96. Grâce au Canadian Independent Film Caucus, les Canadiens et les Canadiennes ont l'occasion de reconnaître publiquement les meilleurs documentaires produits au Canada et de rendre hommage à leurs concepteurs.

Les documentaires jettent sur la réalité d'hier, d'aujourd'hui et de demain un éclairage des plus captivants. Ce puissant médium d'information nous permet d'entrer de plain-pied dans l'univers du voyage, de la science, de l'exploration et de l'action. Ainsi, tout en nous divertissant, les documentaires étanchent notre soif de connaissances. Rapporter l'information le plus fidèlement possible et maintenir l'intérêt du public est tout un art. Des manifestations comme Hot Doc! '96 nous donnent l'occasion d'admirer le travail de ces documentalistes qui allient avec intelligence savoir et plaisir.

Le ministère du Patrimoine canadien est fier de s'associer au Canadian Independent Film Caucus pour assurer l'essor de l'industrie cinématographique au Canada. Grâce aux efforts du Caucus, les documentaires ont gagné en popularité auprès du public canadien.

À titre de vice-première et de ministre du Patrimoine canadien, je vous souhaite que cette manifestation soit enrichissante et mémorable.



Sheila Copps
Minister of Canadian Heritage

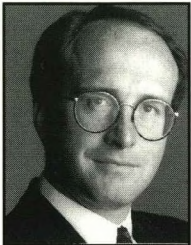


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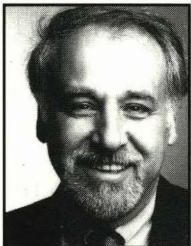


Telefilm Canada warmly salutes film enthusiasts on the occasion of Hot Docs!, an event that illustrates the leading role played by the documentary in Canada's annual film production.

The Canadian documentary is flourishing. Works firmly rooted in the country's various geographical, social and cultural realities are being created in every region. These works reflect our past, our present, and our dreams for the future. Of outstanding quality, they also offer proof of their creators' deep sensitivity to the challenges and achievements of our age.

By supporting the development and promotion of the Canadian film and television industry, Telefilm Canada has been contributing for close to thirty years toward the affirmation of Canadian culture. Original, diverse and often bold, the film works produced here are winning increasing acclaim at home and abroad.

On behalf of the Board, administration and staff of Telefilm Canada, we wish all success to Hot Docs! 1996.

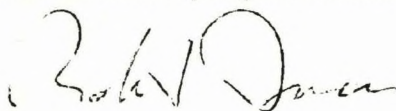


• Téléfilm Canada salue chaleureusement le public cinéphile à l'occasion de la troisième édition de Hot Docs, un événement qui illustre la place privilégiée que le documentaire occupe dans la production canadienne annuelle.

Le documentaire canadien est en plein essor. De tous les coins du pays surgissent des oeuvres ancrées dans nos réalités géographiques, sociales et culturelles. Ces oeuvres illustrent ce que nous avons été, ce que nous sommes et ce qui nous fait rêver. Elles sont d'une qualité remarquable et témoignent d'une grande sensibilité aux problèmes et aux réalisations de notre temps.

En soutenant le développement et la promotion de l'industrie canadienne du cinéma et de la télévision, Téléfilm Canada contribue, depuis près de 30 ans, à l'affirmation de la culture canadienne. Originales, diversifiées et souvent audacieuses, les oeuvres d'ici sont de plus en plus reconnues, tant au pays qu'à l'étranger.

Au nom du Conseil d'administration, de la direction et des employés de Téléfilm Canada, nous souhaitons à Hot Docs 1996 le plus grand des succès.



Robert Dinan

Q.C., Chairman of the Board/c.r., président du Conseil d'administration



François Macerola

Executive Director/directeur général



Rogers Telefund and Rogers Documentary Fund are pleased to be sponsors of Hot Docs: The Canadian Independent Documentary Awards.

For more information about criteria and guidelines for our programs, please contact:

Robin C. Mirsky
Executive Director

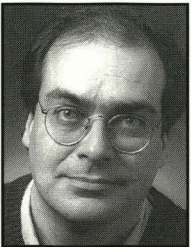
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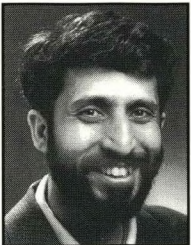
Welcome to HOT DOCS! '96, the third annual national documentary festival and awards. As you peruse the nominated films and videos on offer--work which peer juries from Vancouver to Halifax dedicated themselves to selecting--you will discover that 1995 has been a bumper crop year for documentary in Canada.

Why a bumper crop year? First, the festival achieved better outreach to filmmakers across the country this year. Second, many projects that began in development in 1994 for new broadcast windows like TVOntario's *The View From Here* and CBC Newsworld's *Roughcuts* have come to fruition. Third, new technologies have allowed film and video makers to stretch their investment or, in many cases, arts council dollars further without sacrificing production values. Thus, a diverse mix of broadcast and artist-driven work are in abundance here. Finally, the volume and quality perhaps represent the maturation of documentary production as a business, with a number of independent producers from across the country forming partnerships with domestic (CBC, TVO, Vision TV, etc.) and international broadcasters, (Channel 4, BBC, PBS, ZDF, etc.) while juggling the rigours of producing several films at once. This is why HOT DOCS! '96 has a more vigorous marketing component; and it is why the festival programmers have drawn a sample of excellent films from outside North America from which to compare and contrast our own aesthetic choices and passion.



But there is a dark paradox to all of this activity. At the very moment when we have gathered to celebrate, the proverbial carpet has been pulled out from under us. While broadcast windows increase, the resultant fragmentation of the market means less financial resources. Couple this with the cannibalized landscape of civic culture and cultural funding in Ontario, and you can readily see what a strange time and place the documentarian inhabits.

An international commissioning editor recently made the humorous observation that documentarians are a gloomy lot, always imagining their own demise. While the gloom may be an occupational hazard, we do believe this year's festival proves that demise is not the operative word here. Ingenuity--creative and financial--is, and it will have to be so that we can deal with the changes ahead in the institutions which have often been our partners the CBC, NFB, Telefilm Canada, TVOntario, arts councils, specialty and educational channels, OFDC and provincial agencies from coast-to-coast.



Finally, we are indebted to a remarkable team and sponsors who have made Hot Docs '96 happen; Debbie Nightingale, associates, and volunteers; the Hot Docs Advisory Committee, Hot Docs working committee (Ric Bienstock, Barbara Evans, Katherine Gilday, Neal Livingston, Rachel Low, Anne Pick, Erica Pomerance); and our loyal sponsors.

Barri Cohen and Barry Greenwald, Co-Chairs

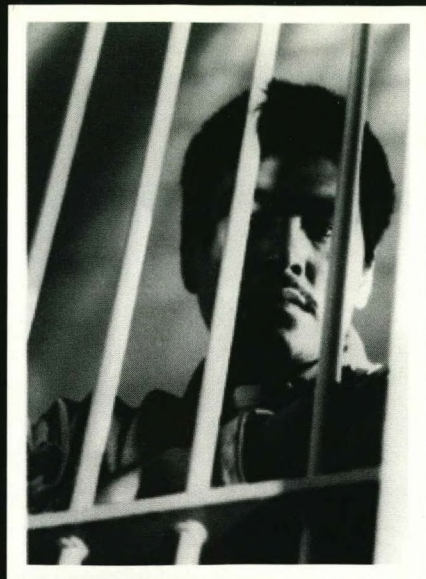
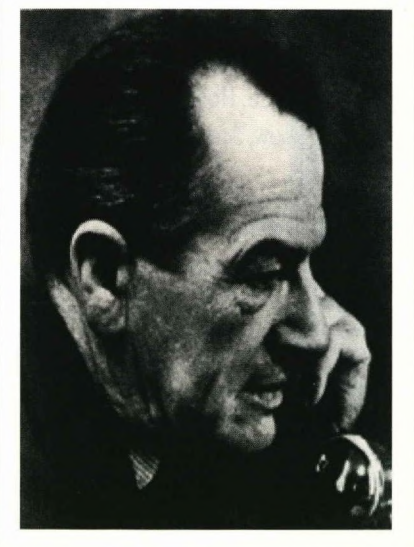
Ali Kazimi, Vice-Chair

Canadian Independent Film Caucus, Toronto Chapter



**THE
VIEW**

**FROM
HERE**



congratulations to our nominees:

George Ungar
THE CHAMPAGNE SAFARI

Lynne Fernie, Aerlyn Weissman, Rina Fraticelli
**FICTION AND OTHER TRUTHS:
A FILM ABOUT JANE RULE**

Shelley Saywell
FIRE AND WATER

John Paskievich
IF ONLY I WERE AN INDIAN

Kevin McMahon, Michael McMahon
IN THE REIGN OF TWILIGHT

Simcha Jacobovici, Elliott Halpern
NORTHERN JUSTICE

Ann Bromley, John Kramer
SUMMER IN THE CHERRY ORCHARD

Jacques Holender
TIME IS ON MY SIDE

and to:
Jeff Winch, Peter Irvine, Stacey Donen
ANIMAL TRACKS

and
David Paperny, Alan Morinis, Barry Dunner
PRISONER 88
premiering this summer on From The Heart

tvo

TELEVISION *that* MATTERS.



I am delighted to welcome you to HOT DOCS! '96. In its short life, HOT DOCS! has truly established itself as the best opportunity for filmmakers to meet each other, enjoy each other's films and engage in heated discussion about the films they love and make.

The challenge this year has been to "grow" the Festival. We've added two exciting new initiatives which we believe will enhance the value of the event to anyone involved in the making, buying, selling or watching of documentary film.

The international program brings four international award winning documentary films to Canadian audiences. In looking for the films to present, we were overwhelmed by the interest from European and American filmmakers who wanted to participate. There is no doubt that the international section will be expanded next year.

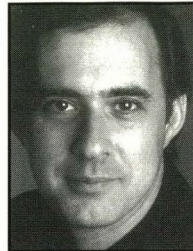
The Industry Centre was born out of the need to help filmmakers and buyers find each other in an atmosphere conducive to doing business. We hope you'll take full advantage of the Co-Production Registry, Videotape Library, Appointment Desk and other services available to you this year.

A simple "thank you" never seems enough for the many people who work so hard to make this Festival a success. To the Steering Committee who volunteered countless hours to develop conference programming, monitor juries; our sponsors, many of whom are returning for a third year and continue to support us even in these tough economic times; the hardest working crew in show business who worked tirelessly and with great humour, and to Paul Jay, who kept "our eyes on the prize"—HOT DOCS! wouldn't have happened without each and every one of you.

In spite of all odds, 1995 was a bonanza year for documentary production in Canada. It looks as if some of our biggest challenges still lie ahead.



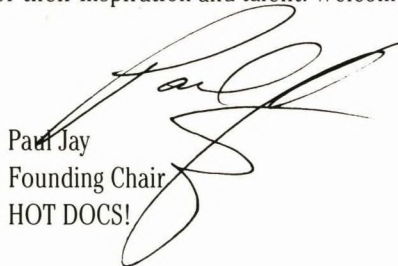
Debbie Nightingale
Executive Producer
HOT DOCS!



Last year, we said that in only its second year, HOT DOCS! had already become an institution. This year, we can call it a tradition. Over two hundred entries (more than one-third from Quebec), testify to the fact that the event has been embraced by documentary filmmakers all across the country.

As citizens, we need the critical edge and emotional depth that a good documentary film gives us. Public broadcasters have played a critical role in making such controversial and provocative films available. In fact, much of the work we are celebrating here would never have been made without the participation of public broadcasters. So, while HOT DOCS! is a tribute to the documentary, and in particular those that are independently produced, it is also a confirmation of the need for healthy and vibrant public broadcasters.

I'd like to thank all of our sponsors for their support, our staff and volunteers for their heroics, and our nominated filmmakers for their inspiration and talent. Welcome to HOT DOCS! '96.



Paul Jay
Founding Chair
HOT DOCS!



GUIDE TO HOT DOCS! 1996

Opening Night Reception

Thursday March 21, 8:00 pm

The Coloured Stone, 205 Richmond St. West

Industry Centre

Plaza Room, Park Plaza Hotel

4 Avenue Rd.

March 21 - 23, 9:00 am to 6:00 pm

March 24, 10:00 am to 4:00 pm

Nominee Screenings

(See screening schedule for details)

Thursday March 21-Sunday March 24

Cumberland Theatres 3 & 4 and
the Park Plaza Hotel

Awards Gala

Sunday March 24, 6:30 pm

Sheraton Centre Hotel, Dominion Ballroom,
123 Queen St. West

Hosted by **John Rogers**

John appeared in the *Just For Laughs Showtime Special* with Kelsey Grammer and has recently signed a six episode sitcom development deal with CBS. Other credits include: *An Evening at The Improv* and *Comedy On The Road*, broadcasting on the *A&E Television Network*.

Audio Cassettes to go!

Audio recordings of the **Industry Conference** sessions, (*Producing Docs In A Changed Environment*; *Liberating The Real: Documentary's "New Wave"*; *New Media Session - The Interactive Documentary*) will be available to purchase from the **Audio Archives** desk located outside the Empress Room at the Park Plaza.

INDUSTRY CONFERENCE

Park Plaza Hotel, Empress Ballroom

4 Avenue Rd

Friday March 22, 9:00 - 6:00 pm

Pitch Session

(9:00 am - 11:30 am)

Hosted by Pat Ferns, Executive Vice President, Banff Television Festival, this session gives filmmakers the opportunity to demonstrate the powerful art of persuasion as they pitch their ideas before an impressive roster of Commissioning Editors from across the country, the USA and Europe.

Guests include: Mary Barlow, **Jane Balfour Films**, Thom Beers, VP Series and Specials, **Turner Original Productions**; Roman Bittman, President, **NSFDC**; Rudy Buttignol, Commissioning Editor for Documentaries, **TVO**; Paul Charuet, Producer, **Gaumont Television**; Paul Gratton, Station Manager, **Bravo!**; Don Haig, Executive Producer of English Documentary - Montreal, **NFB**; Bill House, Director of Operations - Toronto, **Telefilm Canada**; Louise Lantagne, Chargée de Projets, **SODEC**; Charlie Maday, Vice President Historical Programming, **History Channel**; Jerry McIntosh, Senior Producer, **CBC Newsworld/Roughcuts**; Carole Moore-Ede, CBC Executive Producer, **Sunday Arts Entertainment** and Executive Producer, **Performance!**; John Panikkar, Program Director, **Discovery Channel**; Margarita Seguy, Managing Director, **F is for Film**; Cal Thomas, President, **TSD Company**; James Weyman, Production Officer, **OFDC**.

Producing Docs in A Changed Environment

(11:30 am to 12:45 pm)

Producing documentaries in an environment of cutbacks will require more creative and extensive financial planning. Our panel of experts will share their personal experiences and expertise for success in the 90's. Topics of discussion include: How to network successfully; revisiting old contracts and making new ones; benefits of the new Federal Tax Credit to your small production

company; hanging onto film rights in the 500 channel universe; Specialty channels: What's new on the specialty block? Canadian programming, where does it fit in?

PANELISTS:

Anne Pick, President, **Reel to Real Films** (Moderator), Peter Raymont, President, **Investigative Productions**, Simcha Jacobovici, **Associated Producers**, Doug Barrett, **McMillan Binch**, Peter Grant, **McCarthy Tétrault** and Julia Sereny.

◆ **Anne Pick** is an award winning independent producer, director and writer with over 25 years of experience in television and print. For six years she produced and directed *Market Place*, CBC's highly successful series; she wrote and produced TVO's financial series *Money\$worth* and created, wrote and produced *Question & Answer*, a weekly information series. Her documentaries include: *Speak Out*, *Breaking the Cycle*, *Nurses: The Web of Denial*, *Getting Out* and *Out of Sync: Racial Bias and the Media*. Anne is an Executive Board member of the Canadian Independent Film Caucus.

◆ **Peter Raymont**, filmmaker, journalist and writer is the producer and director of 45 documentary films during a 25-year career. He is the recipient of 35 international awards including a Genie for "Best Documentary" for *The World is Watching*. For seven years he produced, directed and edited at the NFB in Montreal and his documentary films include: *Hearts of Hate: The Battle For Young Minds*, *Chasing the Dream*, *Voices From the Shadows*, *Between Two Worlds*, *As Long As The Rivers Flow*, *Flora: Scenes From A Leadership Convention*. Peter is an Executive Board member of the Canadian Independent Film Caucus.

◆ **Simcha Jacobovici**, documentary director and producer has garnered many awards including a Genie and a Gold Medal from the International Documentary Festival of Nyon. His documentaries include: *Deadly*



Currents, Bones of Contention, A Child's Grief, The Plague Monkeys, Northern Justice, Expulsion and Memory, Ebola: Inside an Outbreak, Jesus in Russia: An American Holy War.

◆ **Doug Barrett** is a partner at McMillan Binch practising the area of Media, Entertainment and Communications Law. His practice focusses on all aspects of film and television production and distribution as well as the broadcasting, music and multi-media industries. He is the Secretary of the Canadian Film and Television Production Association; sits on the Executive Committee of the Banff Television Foundation; Vice-Chair of the Feature Film Project of the Canadian Film Centre and a Director of the Cable Production Fund.

◆ **Peter Grant** is a senior partner at McCarthy Tétraut, Canada's largest law firm, and the head of its Communications and Entertainment Law Group. He has pioneered the field of communications law in Canada, and his practice is substantially devoted to this field, including broadcasting and cable television licensing, satellite services, copyright negotiations, mass media, cultural industries, and telecommunications and computer/communications regulation. He is past National Chairman of the Media and Communications Section of the CBA and a former Chairman of the CBA Committee on Freedom of Information. He has acted for numerous Canadian firms and associations in film and television.

◆ **Julia Sereny** has worked independently as a producer on numerous dramatic and documentary films over the past 15 years. Most recently, she completed a short drama titled *Curiosities*. Prior to that, Julia completed two award-winning films, *April One* and *Hidden Children* (winner of a gold plaque at the Chicago Film Festival). Other credits include: *Stop the World, We Want To Get On, The Bruce Curtis Story* and the 13-part anthology series, *The Magic Hour*. Her film, *Man Overboard* is currently in post-production.

Other projects in development include: a feature film, *The Double*, a film about women's *Erotica* and a documentary, *Confessions of a Rabid Dog*.

Liberating the Real: Documentary's "New Wave"?

(2:15 pm to 4:15pm)

An emerging strain of works rejects the traditional observational role of documentary to claim, instead, the perils and privileges of full authorship - as in fictional cinema. This claim has had some liberating effects on documentary form and resulted in a flurry of stylistic innovations, drawn from film drama and experimental film and video. A look at the trend, with some fascinating stylistic consequences, that may be the wave of the future.

PANELISTS:

John Marshall, Secretary General of **DOCUMENTARY**, who has formulated the concept of the European "New Wave", Briton Alex Osborne (*Tales from a Hard City*), and Canadians Lindalee Tracey (*Abby, I Hardly Knew Ya*), Peter Lynch (*Project Grizzly*), and Peter Mettler (*The Picture of Light*). The session will be moderated by filmmaker Katherine Gilday.

◆ *The Famine Within*, **Katherine Gilday's** first solo project as producer, director, and writer, won the 1991 Genie for Best Feature Documentary. She was a regular contributor to the CBC's long running series - *The Nature of Things* and worked at TVO in documentary and at the NFB. Some of her documentary titles include: *Shakedown: Portrait of a Forest Community in Crisis, Magic and Medicine*, and *Anatomy of Desire*. Katherine is an Executive Board member of the Canadian Independent Film Caucus.

◆ **Peter Lynch** directed and co-produced *Arrowhead*, the 1994 Genie Award Winner for Best Short Film. He recently directed the feature length documentary *Project Grizzly* for the NFB; produced, wrote and directed the 1995 Gemini Award nominated documentary, *The Artist and the Collector*; produced, wrote

and directed *St. Bruno, My Eyes as a Stranger*, a 23 minute documentary aired on CBC's *Canadian Reflections* and was awarded Best Cinematography-Documentary by the Society of Canadian Cinematographers. Peter has produced over 40 films and videos.

◆ **John Marshall** has an extensive background in documentary film production and journalism and film credits include films from Channel 4 (U.K.) where he produced *The Victorian House* and from the BBC, among many films, *Plunder, The Looting of the Kanakaria Mosaics*. He has held the post of Secretary General of **DOCUMENTARY**, the Copenhagen based initiative of the European Union, since 1994. **DOCUMENTARY'S** role is to stimulate the production and distribution of creative European documentaries and which also supports **DOX**, the international documentary film quarterly.

◆ **Peter Mettler** has created 10 films including two long experimental works, two narrative feature films and most recently, a feature length essay-documentary, *The Picture of Light*. He has received numerous international awards and collaborated with a diversity of artists and filmmakers. His book, *Peter Mettler: Making the Invisible Visible*, will be released this spring in Europe and Canada in conjunction with the theatrical release of *The Picture of Light*. New projects include a documentary series, *Gambling Gods, and LSD* and a dramatic feature film.

◆ **Lindalee Tracey** is a diverse artist; magazine journalist, broadcast journalist, book author, screenwriter and film director. She has won awards for her films, *Abby I Hardly Knew Ya* (Columbus International Film & Video Festival, Bronze Plaque, 1995) and *Voices From The Shadows* (The New York Film Festival, Finalist Award, 1992). Her film credits include: *Abby I Hardly Knew Ya, Hearts of Hate, Sceptics Journey, Voices from the Shadows, On the Line* and *Wednesday's Child*.

◆ **Alex Osborne** is Chief Executive and Producer of Picture Palace North, a company based in Sheffield, England. It is a sister



company to Picture Palace Films, of which Osborne is also a director. Picture Palace Films has been in existence for 24 years and is best known for its historical TV dramas such as *Sharpe*, starring Sean Bean. Some of Mr. Osborne's credits include: *Tales From a Hard City*, *A Band Called Treacle*, *Johnny Fantastic* and *Brendan's Boys*. He is currently producing *The Acid House*—a series of dramas for Channel 4 based on the short stories of Irvine Welsh, author of *Trainspotting*.

New Media Session- The Interactive Documentary (4:15 pm to 5:45pm)

Much has been discussed about the opportunities offered by multi-media and the Information Highway for film and videomakers, but such discussions have typically been technology, market or funding-potential driven. This panel will focus on the content and narrative challenges non-linearity poses to documentary filmmakers as well as the potential for creating an alternative distribution network via the Internet.

PANELISTS:

Seth Feldman, (Moderator), Dean of the Faculty of Fine Arts, York University, Vera Frenkel, Robert Ouellette, Peter Rowe, and Peter Wintonick.

◆ **Seth Feldman** is Dean of the Faculty of Fine Arts and Professor of Film & Video at York University in Toronto. A founder and past president of the Film Studies Association of Canada, he is the author and broadcaster of more than a dozen radio documentary series as well as extensive arts commentary for the CBC. His arts and media commentary appears on other Canadian broadcast outlets, as well as the popular press. His academic publications include three books and numerous articles in the field of film and television studies.

◆ **Vera Frenkel's** videotapes, performances, writings and multimedia installations have brought her the Molson Prize, the Gershon Iskowitz Prize and the Toronto Arts

Award. Her projects have been seen in venues such as the National Gallery, the Power Plant, the Music Gallery, the Centre d'Art International Contemporain, the Vancouver Art Gallery, festivals in Paris, Vienna, Warsaw, London, New York, Chicago and Los Angeles. Ms. Frenkel recently returned from Linz where her *Body Missing Project*—a 6 channel video installation and extension onto the World Wide Web were featured. Until recently, she was Professor of Interdisciplinary Studio practice in the Department of Visual Arts at York University. In 1997, a retrospective of her videotapes will be highlighted at the Canadian Images Festival of Film, Video and New Media.

◆ **Robert Ouellette** is the recipient of numerous academic and civic awards. He received the City of Toronto Urban Design Award for *Influencing Machines Revealed*, *The John Street Media Corridor*, a project that continues his long interest in Art, Architecture, Urban Design and Digital Art. Some of his scholastic awards include: Governor General of Canada (Certificate of Excellence), Lieutenant-Governor of Ontario (Gold Medal), Royal Architectural Institute of Canada (Gold Medal), American Institute of Architects (Henry Adams Medal).

◆ **Peter Rowe** is a prolific film and television director and multi-media producer. Some of his film and television credits include: *The Neon Palace*, *Horse Latitudes*, *Architects of Fear*, *My Life As A Dog*, *Side Effects*, *E.N.G.*, *Adderly*, *The Edison Twins*, *The Campbells* and *The Adventures of the Black Stallion*. Mr. Rowe has also created the content for *Adventure.com USA*, a cross-platform interactive CD-ROM about the history, culture and geography of the U.S.A.

◆ **Peter Wintonick**, is the Co-Founder and Co-Producer of the Virtual Film Festival. With more than twenty years as a "Professional", Wintonick has been a writer, producer, director and editor of all manner of film, video and multi-media from feature dra-

matic films through theatrical documentaries and educational film and video. He is most recently noted for *Manufacturing Consent: Noam Chomsky and the Media*, which is the most successful theatrically launched non-fiction feature in Canadian history. Film credits include: *Ho! Kanada* (co-directed), *New Cinema* and *The Journey*.

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SCREENING SCHEDULE

Thursday, March 21, 1996

PARK PLAZA 1	PARK PLAZA 2
<p>1:00 PM <i>Fire & Water (57 min)</i></p>	<p>1:30 PM <i>Hand of God, Hand of the Devil (50 min)</i></p>
<p>2:30 PM <i>Haiti in All Our Dreams (Haïti dans tous nos rêves) (54 min)</i></p>	<p>3:00 PM <i>Prisoner 88: A Documentary of the Life of Sigmund Sobolewski (48 min)</i></p>
<p>4:00 PM <i>Lend Me Your Ears (47 min)</i></p>	<p>4:30 PM <i>Winners and Losers (26 min)</i> <i>The Artist and the Collector (26 min)</i></p>
<p>5:15 PM <i>Where the Heron Finds its Home (44 min)</i></p>	<p>6:00 PM <i>John Alleyne: The Task at Hand (45 min)</i></p>
<p>6:30 PM <i>In My Own Time: Diary of a Cancer Patient (45 min)</i></p>	<p>7:15 PM <i>Forbidden Places: Crash Course (51 min)</i></p>

Friday, March 22, 1996

PARK PLAZA 1	PARK PLAZA 2
<p>7:30 PM <i>The Negotiator (49 min)</i></p>	<p>7:00 PM <i>Wired For Sex (55 min)</i></p>
<p>9:00 PM <i>Tales from a Hard City (90 min)</i></p>	<p>8:30 PM <i>In the Reign of Twilight (87 min)</i></p>

Saturday, March 23, 1996 (continued next page)

CUMBERLAND THEATRE 3	CUMBERLAND THEATRE 4	PARK PLAZA 1
<p>9:30 AM <i>Coûte que Coûte (100 min)</i></p>	<p>9:30 AM <i>Fiction and Other Truths: A Film about Jane Rule (57 min)</i></p>	<p>9:30 AM <i>Curtain Call (52 min)</i></p>
<p>11:30 AM <i>Enigmatico (52 min)</i></p>	<p>11:30 AM <i>Landscape in the Mind's Eye (Paysage Sous Les Paupières) (63 min)</i></p>	<p>11:00 AM <i>The Tenure of Dr. Fabrikant (48 min)</i></p>
<p>1:00 PM <i>Lessons (100 min)</i></p>		<p>12:30 PM <i>Our Daughter's Pain: Female Genital Mutilation (44 min)</i></p>

SCREENING SCHEDULE



(continued) **Saturday, March 23, 1996**

CUMBERLAND THEATRE 3	CUMBERLAND THEATRE 4	PARK PLAZA 1	PARK PLAZA 2
<p>1:00 PM <i>The Champagne Safari</i> (94 min)</p>	<p>12:30 AM <i>Laxwesa Wa-Strength of the River</i> (55 min)</p> <hr/> <p>2:00 PM <i>Anatomy of Desire</i> (48 min)</p> <hr/> <p>3:15 PM <i>Bones of the Forest</i> (80 min)</p>	<p>2:00 PM <i>Cry of the Ancestors</i> (60 min)</p> <hr/> <p>3:30 PM <i>Summer in the Cherry Orchard</i> (57min)</p> <hr/> <p>5:00 PM <i>Le Filet Vide (The Empty Net)</i> (50 min)</p> <hr/> <p>6:30 PM <i>Survivors</i>(50 min)</p>	<p>3:30 PM <i>Merging Colours</i> (29 min)</p> <hr/> <p><i>Sitting on a Volcano</i> (55 min)</p> <hr/> <p>5:30 PM <i>The Last Trip</i> (46 min)</p> <hr/> <p>7:30 PM <i>Flirting with the Opposition</i> (60 min)</p>

Sunday, March 24, 1996

CUMBERLAND THEATRE 3	CUMBERLAND THEATRE 4	PARK PLAZA 1
<p>10:00 AM SHORTS PROGRAM <i>Unbound</i> (19 min)</p> <p><i>Picasso would Have Made a Glorious Waiter</i> (35 min)</p> <p><i>City Dawn (Aube Urbaine)</i> (28 min)</p> <hr/> <p>12:00 PM <i>If Only I Were an Indian...</i> (80 min)</p> <hr/> <p>2:00 PM <i>9, St. Augustin</i> (53 min)</p> <hr/> <p>3:30 PM <i>Time is on My Side</i> (56 min)</p>	<p>9:30 AM <i>Labendig</i> (88 min)</p> <hr/> <p>11:30 AM SHORTS PROGRAM <i>Faces of the Hand</i> (29 min)</p> <p><i>Animal Tracks</i> (28 min)</p> <p><i>It Don't Cost Nothin' to Say</i> <i>Good Morning</i> (18 min)</p> <hr/> <p>1:30 PM <i>Ms. Conceptions</i> (56 min)</p> <hr/> <p>3:00 PM <i>Blanc de Mémoire</i> (100 min)</p>	<p>10:00 AM <i>The Centre of Her Storms</i> (55 min)</p> <hr/> <p>11:30 AM <i>When the Bough Breaks</i> (70 min)</p> <hr/> <p>1:30 PM <i>Northern Justice</i> (52 min)</p> <hr/> <p>3:00 PM <i>When the Circus Came to Town</i> (50 min)</p>

International Hot Docs 1996 at the John Spotton Theatre (150 John St.)

<p>Thursday, March 21 7:00 pm <i>Coûte que Coûte</i> (100 min)</p> <hr/>	<p>Friday, March 22 7:00 pm <i>Tales of a Hard City</i> (90 min)</p> <hr/> <p>9:00 pm <i>Lessons</i> (100 min)</p>	<p>Saturday March 23 7:00 pm <i>Picasso Would Have Made a Glorious Waiter</i> (35 min)</p> <hr/> <p>9:00 pm <i>In the Reign of Twilight</i> (87 min)</p> <p>Sunday, March 24 7:00 pm <i>Labendig</i> (88 min)</p>
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Cry of the Ancestors

Directors: Peter Williamson, Siobhan Flanagan; Producers: Ira Levy, Peter Williamson; Co-Producer: Barri Cohen; Cinematographer: Peter Williamson; Editors: Cathy Gulkin, Petra Valier, Robert Megna, Jim Erickson; Music: Kevin Dowler; Sound: Cathy Gulkin; Production Company: Breakthrough Films & TV

Print/Tape Source:

*Great North Distribution, 11523-100th Ave., Suite 12, Edmonton, Alta, T5K 0J8
Tel: (403) 482-2002 Fax: (403) 482-3036*

In celebration of the city of Montreal's 350th Anniversary, Manasie Akpaliakpik, one of Canada's premier Inuit artists was commissioned to produce a monumental art piece entitled *Cry of the Ancestors*. The creation of this carving, dedicated to the wisdom of the elders, was the inspiration behind Williamson and Flanagan's biographical portrait of the 37-year-old Manasie. Following the artist from the Earth Spirit Festival in Toronto to his ancestral home of Baffin Island, the film documents his unique creative process—a methodology which includes performing traditional Inuit drum dances and gathering ancient whale bones on the shores of Arctic Bay. The struggle of a contemporary artist to preserve his culture and reconcile past traditions with present realities is compellingly portrayed.



Enigmatico

Directors/Producers/Editors: Patricia Fogliato, David Martin; Executive Producer: Niv Fichman; NFB Producers: Michael Alder, Mikale-Andrée Joly; Cinematographer: Peter Williamson; Sound: Henry Embry, Alison Clark; Music: Ernie Tollar; Production Company: Enigmatico Films Inc.

Print/Tape Source:

*Enigmatico Films Inc., 298 Soráuren Ave. Toronto, Ont. M6R 2G6
Tel: (416) 535-4678 Fax: (416) 535-4678*

Governor-General-Award-winning author Nino Ricci, popular musical group Quartetto Gelato and Chalmers Award-winning playwright Maristella Roca, are only three of the dozen subjects featured in this cinematic homage to Canadian artists of Italian descent. Filmed both in Canada and Italy, *Enigmatico* moves between the artists' ancestral and diasporic worlds, exploring the relationship between the immigrant experience and the creative process. Combining interviews with poetry, painting, photography, music and sculpture, the film provides a multi-dimensional look at a new generation of artists while expanding our notions of Canadian culture.



Flirting with the Opposition

Directors/Writers: John Curtin, Paul Carvalho; Cinematographer/Editor: John Curtin; Music: Peter Kaizar; Production Company: K.A.O.S Films Worldwide

Print/Tape Source:

*John Curtin
2120 St. Andre, Suite 5
Montreal, Quebec H2L 3V1
Tel: (514) 524-0986*

While her art has been compared to that of celebrity photographer Annie Leibowitz, her ethical decisions bear an unflattering resemblance to those of ex-Hitlerian Leni Riefenstahl. Clearly, Canadian photographer Heidi Hollinger is unique. At 27, she has become one of Moscow's hottest political photographers, juggling a prestigious post as Chief Photo Editor at Pravda with a thriving freelance trade as campaign photographer and image consultant for such radical opposition politicians as Viktor Anpilov and Vladimir Zhirinovskiy. *Flirting with the Opposition* follows Hollinger as she manoeuvres through the Kremlin, schmoozes Stalin's grandson, skinny-dips at a late-night party and travels to Cuba to shoot close-ups of Fidel. Completely unperturbed by her role in promoting a new generation of right-wing Russian demagogues, Heidi Hollinger remains committed to her art—and for this she is admired and reviled.



Lend Me Your Ears

Directors: Michael Willoughby, John Doyle;
Producer: Paul Pope; Cinematographers: Wade
Cornell, Michael Willoughby, Ty Evans, Kevin
Hanlon, Marc Pike; Bob Petrie, Ian Davis;
Editors: Mike Willoughby, John Doyle, Paul
Pope, Steve Cook; Sound: Steve Cook, Rob
Power, Jim Rillie; Production Company: Ad
Vantage Productions

Print/Tape Source :

Ad Vantage Productions, 33 Ochterloney St., Suite 200
Dartmouth, NS. B2Y 4P5

Tel: (902) 466-5944 Fax: (902) 463-3756

In July 1994, performers from as far afield as Japan, Northern Ireland, China, New Zealand and Brazil met in St. John's, Newfoundland to participate in the seventh biannual Sound Symposium. The historic and artistic significance of this international happening did not go unnoticed by the local filmmaking community who rallied together to visually and aurally document the event. Exploring the intersection between sound and other art forms, the Symposium provided a rare opportunity for exploration, improvisation, and artistic exchange. ***Lend Me Your Ears*** brings the diversity and richness of this mammoth sound celebration to the screen.

WITNESS



A TOAST TO ALL OUR HOT DOC NOMINEES:

IN MY OWN TIME
MS. CONCEPTIONS
THE NEGOTIATOR
THE TENURE OF DR. FABRIKANT
WIRED FOR SEX

TUESDAYS AT 9PM

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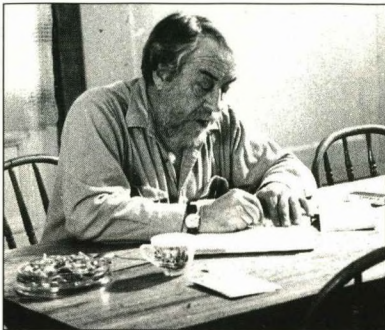
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BIOGRAPHY/HISTORY NOMINEES

Sponsored by A&E (A&E Television Network)



9, St. Augustin

Director/Cinematographer: Serge Giguère; Producer: Sylvie Van Brabant; Editor: Louise Dugal; Music: Jean Beaudet; Production Company: Les Productions du Rapide-Blanc

Print/Tape Source:

*Cinéma Libre, 4067 Boul. St. Laurent, Bureau 403
Montreal, Quebec H2W 1Y7*

Tel: (514) 849-7888 Fax: (514) 849-1231

Raymond Roy, small-town priest, has spent his life crusading for social justice and human solidarity through the community groups in Victoriaville, Quebec. Roy sums up his tireless and selfless motivation: "For me, the most powerful dynamic for change remains anger, chronic anger which gets under your skin, penetrating to the very bone." The film delves into Roy's adventurous imagination and his alternative lifestyle through his personal diary, the history of his activism and the dedication of this man's daily work on behalf of the marginalized in our society.



Fiction and Other Truths: A Film about Jane Rule

Directors/Writers: Lynne Fernie, Aerlyn Weissman; Producer: Rina Fraticelli; Cinematographers: Harald Bachmann, Zoe Dirse, Len Gilday; Editor: Cathy Gulkin; Sound: Justine Pimlott, Herbie Langwasser; Music: Kathryn Moses; Production Company: Great Jane Productions

Print/Tape Source:

*Great Jane Productions, 174 Spadina, Suite 509
Toronto, Ont. M5J 2C2*

Tel: (416) 504-0787 Fax: (416) 504-3753

The author of a dozen novels, a teacher, essayist and a veteran of 30 years of political activism, Jane Rule is the worthy subject of this affectionate and personalized profile. Rule, "Canada's leading lesbian elder" (*X-Tra*), fled McCarthyism to settle in Canada and quickly began contributing to the artistic life of Vancouver. Her challenging opinions on sexual, political and ethical principles, as well as her continuing battles against censorship and hypocrisy won her the admiration of Margaret Laurence and Margaret Atwood, among others.



In my own Time: Diary of a Cancer Patient

Director/Writer: Joseph Vismeg; Producer: Jerry Krepavech; Executive Producer: Graydon McCrea; Editor: Dominique Fortin; Music: John Millard; Production Company: National Film Board—North West Centre

Print/Tape Source

*The National Film Board, North West Centre
120-9700 Jasper Ave. Edmonton, AB. T5J 4C3
Tel: 1-800-267-7710 Fax: (403) 795-6412*

Four years after being diagnosed with cancer, and given a year to live, Joseph Vismeg finished this film about the healing power of love and hope. This personal journal with its wry humour and candour, recounts the shifts in Vismeg's coping strategies which have led him, among other places, to seek healing alternatives from the Sioux and from a mind/body seminar in California. The various doctors and specialists charting the status of his cancer also play key roles as they respond to new complications and redefine their prognoses. Ultimately, Vismeg relies on himself and his family for the strength to confront the inevitable in this moving diary film.



BIOGRAPHY/HISTORY NOMINEES

Sponsored by A&E (A&E Television Network)



Prisoner 88: **A Documentary on the Life** **of Sigmund Sobolewski**

Director/Co-Producer: *David Paperny*; Co-Producers: *Alan Morinis, Barry Dunner*; Writers: *David Paperny, Sigmund Sobolewski*; Cinematographer: *John Collins*; Editor: *Paul Hartley*; Sound: *Terry McKeown*; Music: *Patric Caird*; Production Company: *Ark Films*

Print/Tape Source:

*Ark Films, 308-1140 Homer St.
Vancouver, BC V6B 2X6
Tel: (604) 689-1555 Fax: (604) 689-1631*

Sigmund Sobolewski was the 88th inmate to enter Auschwitz in 1940. He survived his incarceration and the war. Sobolewski settled in Alberta, but his survival has left him haunted by guilt, and a determination to educate all who were complicit in the murder of Jews through their silence. Now in his 70's, he frequently wears his prisoner's uniform to draw attention to his cause. Sobolewski has been active since the 1960s protesting what he calls the Polish "attempt to Christianize the Holocaust." The film follows this unique witness on one of his regular return visits to Auschwitz.



Summer in the **Cherry Orchard**

Directors: *Dmitry Belopolsky, Vladimir Mirzoev, John Kramer*; Producer: *Ann Bromley*; Writers: *John Kramer, Ann Bromley*; Cinematographers: *Alexander Gudin, Liam Cole, Dmitry Balopolsky*; Editor: *John Kramer*; Sound: *Annalisa Luik*; Music: *Mark Korven*; Production Company: *Orchard Productions*

Print / Tape Source:

*Orchard Productions, 16 Sussex Ave.
Toronto, Ont. M5S 1J5
Tel: (416) 599-7932 Fax: (416) 585-2938*

Inheriting a collection of photographs of her Russian ancestors renews filmmaker Ann Bromley's feelings of kinship for her lost relatives. She is motivated to return to Russia with her children to reclaim her family's history and the stories behind the photographs. The trip is stressful for Bromley and her children, and when they finally reach their ancestors' aristocratic estate they learn that the now-abandoned buildings were once an orphanage for the victims of Stalin's regime. The film is about a family, the pain of exile and a country divided by history.



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DOCUMENTARIES**

Best Biography / History:

9, ST-AUGUSTIN

by Serge Giguère
produced by Sylvie Van Brabant

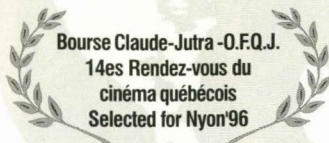


Also nominated for: **Direction & Photography** (Serge Giguère)
Picture Editing (Louise Dugal)
Musical Score (Jean Beaudet)

Best Cultural:

LANDSCAPE IN THE MIND'S EYE

by Lucie Lambert
produced by Sylvain L'Espérance



Also nominated for: **Direction & Writing** (Lucie Lambert)
Photography (Serge Giguère)
Picture Editing (René Roberge)
Overall Sound (Claude Beaugrand Pierre Bertrand, Esther Auger)

Best Political:

HAÏTI IN ALL OUR DREAMS

by Jean-Daniel Lafond
produced by Nathalie Barton

Also nominated for: **Direction & Writing** (Jean-Daniel Lafond),
Photography (Philippe Lavalette, Stephane Lebon),
Picture Editing (Babalou Hamelin),
Overall Sound (Denis Le Paven-Haïti, Jean-Philippe Tamby - France)
Musical Score (Simon-Pierre Gourd, Trio Chalem Joassaint)

Best Science / Technology / Environment:

THE EMPTY NET

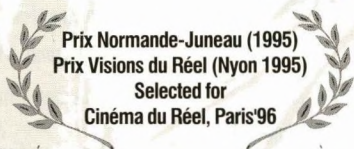
by Alain Belhumeur produced by Richard Elson

Also nominated for: **Direction** (Alain Belhumeur)
Photography (Marc Gadoury)
Overall Sound (Hubert Macé de Gastines)
Musical Score (Robert M. Lepage)

Best Short:

CITY DAWN

by Jeannine Gagné



Also nominated for: **Direction** (Jeannine Gagné)
Picture Editing (Louise Dugal)
Overall Sound (Pierre Bertrand, Claude Beaugrand)

MERGING COLOURS

by Belle Kei Wing Wong
produced by Lucie Pageau

Also nominated for: **Direction** (Belle Kei Wing Wong)
Photography (Michael Wees)

OTHER NOMINEES: available for on-demand screening at the video tape library

LE CHEMIN BRUT DE LISETTE ET ROMAIN

by Richard Boutet
produced by Bernard Lalonde
and Johanne Bergeron

Direction (Richard Boutet)
Picture Editing (Marc Blavet)

TROP C'EST ASSEZ

by Richard Brouillette

Direction & Picture Editing (Richard Brouillette)

BROKEN PROMISES:

The High Arctic Relocation
by Patricia Tassinari
produced by George Hargrave

Photography (Stephen Reizes),
Writing (Erna Buffie)

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CULTURAL NOMINEES

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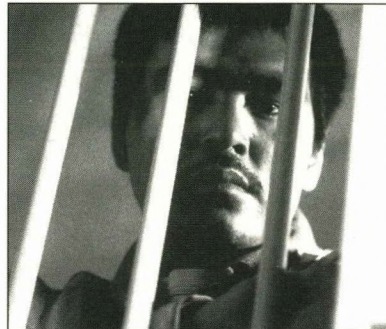
Laxwesa Wa - Strength of the River

Director/Writer/Co-Producer: **Barb Cranmer**; Co-Producer: **Cari Green**; NFB Producer: **Michael Doxtater**; Cinematographers: **Rolf Cutts, Eric Hardwood**; Editor: **Bill Campbell**; Sound: **Peg Campbell**; Production Company: **Nimpkish Wind Productions**

Print/Tape Source:

The National Film Board, 3155 Côte-de-Liesse St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895

Government mismanagement of the Pacific coast fishery has left First Nations communities along the Fraser River struggling to preserve their culture and way of life. Despite thousands of years of traditional interdependence between the native communities and the salmon, one Stó:lô woman sadly laments: "It feels like we're trespassers now...we don't belong here anymore." Once the respectful stewards of the mighty Fraser before logging, commercial and sport fishing decimated the salmon population, the Stó:lô wonder why they must scale back their fishery if they are not to blame for the current crisis.



Northern Justice

Directors/Producers: **Simcha Jacobovici, Elliot Halpern**; Cinematographers: **Walter Corbett, Paul Mitchnick**; Editor: **Reid Dennison**; Sound: **Bruce Cameron, Dan Daniels, Denise McCormick**; Music: **Aaron Davies**; Production Company: **Associated Producers**

Print/Tape Source:

Malofilm International, 2221 Yonge St., Suite 400 Toronto, Ont. M4S 2B4
Tel: (416)480-0453 Fax: (416)480-0501

This is the first documentary to bring television cameras into Arctic courtrooms to evaluate the criminal justice system which is flown in from the south. Delving into the personal stories of the individuals responsible for administering the "imported" laws, as well as the lives of the Inuit who must obey them, this film tells a handful of little-known stories of haunting personal and cultural loss. Some of the most pressing issues facing the Canadian justice system are raised in this challenging film.



Landscape in the Mind's Eye (Paysage Sous Les Paupières)

Director/Co-Producer: **Lucie Lambert**; Co-Producer: **Sylvain L'Espérance**; Cinematographer: **Serge Giguère**; Editor: **René Roberge**; Sound: **Claude Beaugrand, Pierre Bertrand, Ester Auger**; Production Company: **Les films du tricycle**

Print/Tape Source:

Cinéma Libre, 4067 Boul. St. Laurent, Bureau 403 Montreal, Quebec H2W 1Y7
Tel: (514) 849-7888 Fax: (514) 849-1231

The women and children of a small village on the Upper North Shore of the St. Lawrence go through the daily rituals of their simple lives. Gradually, the film reveals each woman's extraordinary story as echoes of innocent childhood, complex relationships, dreams and destinies complicate the ephemeral beauty of the Quebec landscape. Close friendships and a strong sense of community hold this intimate film together as it explores spirituality, motherhood, and survival, and reaches for a celebration of life through acceptance of both the triumphs and the complexities of human existence.

CULTURAL NOMINEES



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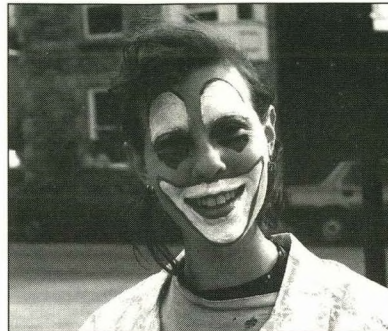


Time is on My Side

Director/Producer/Editor: Jacques Holender;
Writer: Hugh Graham; Cinematographer: Robert Fresco; Sound: Danielle Pellerin, John Martin;
Production Company: Nemesis Productions

Print/Tape Source:
Nemesis Productions, 22 Bishop St.
Toronto, Ont., M5R 1N2
Tel: (416) 323-0577 Fax: (416) 515-7934

This stylish and macabre documentary/fantasy follows a corpse through its various post-mortem appointments en route to its final resting place. Audaciously, it is the deceased's disembodied voice that provides the narration leading the viewer through encounters with undertakers, coroners and embalmers. Inquiring into the motivations and dispositions of the workers who are called to these professions, as well as the widespread and complicated obsessive fear of death that characterizes our society, this morbid and clever film ruminates on the metaphysical questions and everyday realities of death.



When the Circus Came to Town

Directors/Producers/Editors: Robbie Hart, Luc Côté; Cinematographer: Rénaud Bellemare;
Sound: Phillipe Scultety, Jean Asselin; Music: Rene Dupere; Production Company: Adobe Productions

Print/Tape Source:
Adobe Productions, 5283 Park Avenue, #5
Montreal, Quebec H2V 4G9
Tel: (514) 272-3113 Fax: (514) 272-3301

Two Cirque du Soleil performers leave the renowned touring Quebec circus and apply their skills toward righting social wrongs rather than entertaining. Helping street kids in Montreal and Rio de Janeiro acquire some belief in themselves and some alternative modes of self-expression, the project turns into a rite of passage for both the performers and the troubled disenfranchised youths. Links and contrasts are drawn between Canada and Brazil as the youthful enthusiasm of Alain Veilleux and Paul Vacho infects their disillusioned collaborators and prompts them to face the harsh realities of their circumstances.

If
She's
got a
great story
to tell
She's
on
wtn

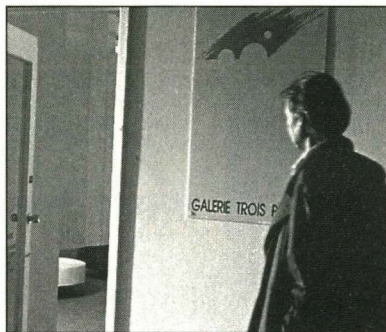
HERSTORY
wednesday

HOT TOPICS
thursday



FEATURE NOMINEES

Sponsored by Discovery Channel



Blanc de Mémoire

Director: Jacques Giraldeau; Producer: Paul Lapointe; Writers: Jacques Giraldeau, Normand Thériault; Cinematographer: André Luc Dupont; Editor: France Dubé; Sound: Richard Besse; Music: Claude Lemay; Production Company: National Film Board

Print/Tape Source:

The National Film Board, 3155 Côte-de-Liesse
St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895

A postcard from Vienna unleashes a flood of memories for its recipient and inspires a quest to find a mysterious painter whom he knew in his youth. Using a mixture of devices, the director leads and misleads us through a structure that resembles a French *policier*. Throughout this mock-drama, we learn about the arts scene in Montreal in the 1950s and the struggle of artists to introduce modernity to Duplessis's Quebec.



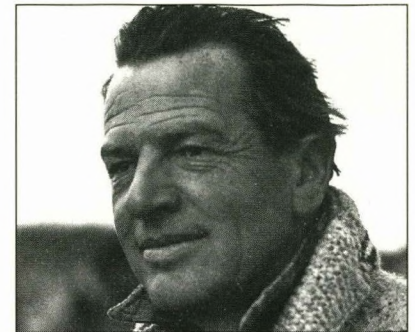
Bones of the Forest

Directors/Writers/Editors/Sound/Cinematographers: Heather Frise, Velcrow Ripper; Producer: Velcrow Ripper; Production Company: Transparent Film

Print/Tape Source:

Transparent Film, S-43, C-11
Galiano Island, BC V0N 1P0
Tel: (604) 539-2867 Fax: (604) 539-2867

The impact of contemporary forestry practices on the environment and native life has, in recent years, become a subject of hot debate. In Canada, a series of lively demonstrations by native and non-native activists on the West Coast has kept these issues consistently in the press. Following a powerful tradition of film activism, *Bones of the Forest* steps squarely into the political fray highlighting the (at times) conflicting views of retired loggers, native sovereigntists, long-time environmentalists and a former executive of logging giant, MacMillan-Bloedel. The filmmakers' point of view, however, is never lost: juxtaposed with the interviews are poetic experimental sequences which utilize time-lapse photography, animation and sound to remind us that the future of that forest and others is at stake.



The Champagne Safari

Director/Producer: George Ungar; Executive Producer: John Walker; Writers: Steve Lucas, John Kramer, Harold Crooks; Cinematographers: Floyd Crosby (in memoriam), Kirk Tougas, Douglas Klefer, Ray Dumas, Susan Gourley; Editor: John Kramer; Music: Normand Roger, Denis Chartrand; Production Company: Field Seven Films Inc.

Print/Tape Source:

Field Seven Films 335 Lonsdale Rd., Suite 401
Toronto, Ont. M5P 1R4
Tel: (416) 489-2263 Fax: (416) 489-8875

Sixteen years in the making, the film documents the meteoric rise and fall of Charles E. Bedaux, industrialist, amateur explorer and arguably one of the most controversial and enigmatic figures of the twentieth century. In the 1920s, Bedaux gained international recognition by selling efficiency systems to the big businesses of that time. During the tumultuous events of the 1930s, he forged simultaneous relations with the Americans, the British and the Nazi regime. In 1934, he further demonstrated his hubris by attempting to cross the Rocky Mountains with five Citroën Landrovers, a 35mm film crew and 130 pack horses loaded with such essential items as caviar, sterling silverware and silk pajamas. Weaving contemporary interviews with the original "safari" footage, Ungar takes us on "a fascinating tour through the boardrooms of corporate America and the political anti-chambers of Europe," raising complex issues of political responsibility and corporate ethics.

FEATURE NOMINEES

Sponsored by Discovery Channel



If Only I Were an Indian...

Director/Producer/Writer: **John Paskievich**; Co-Producers: **Joe MacDonald, Ches Yetman**; Cinematographer: **Joan Hutton**; Editor: **Jeff McKay**; Sound: **Robert Hanchar, Clive Perry**; Production Company: **Zemma Pictures**

Print/Tape Source:

Zemma Pictures

129 Wolsely Ave.

Winnipeg, MB R3G 1H6

Tel: 1(204) 775-0545 Fax: (204) 775-0545

Inspired by the romantic writings of turn-of-the century Canadian naturalist Ernest Thompson Seton and his contemporary, the German "Western" novelist Karl May, a group of Eastern Europeans have turned to North American native culture for spiritual salvation. Disillusioned both by Communism and its aftermath, these Native aficionados have built an idealized 19th century "Indian" settlement — complete with teepees and sweat lodges — in the heart of former Czechoslovakia. ***If Only I Were an Indian*** follows three Cree and Ojibway elders from their homes in Western Canada to this remote Czech community, where they are met by 400 pale-faced Europeans clad in loincloths, war paint and feathers. The initial shock of the encounter is profound but the lines between cultural appropriation and cultural exchange gradually blur as both groups begin to understand and respect each other.



In the Reign of Twilight

Writer/Director: **Kevin McMahon**; Producer: **Michael McMahon**; Cinematographer: **Mark Willis**; Editor: **Marvin Lawrence**; Sound: **Jack Buchanan, Steven Munro**; Music: **Kurt Swinghammer**; Production Company: **Primitive Features**

Print/Tape Source:

**Primitive Features, 585 Bloor St. West, Third Floor
Toronto, Ont. M6G 1K5**

Tel: (416) 531-3087 Fax: (416) 531-4961

For thousands of years the Inuit lived on their ancestral land in the North American Arctic passing their culture and lifestyle from one generation to the next without outside intervention. Then came the Cold War, embroiling the Arctic in sovereignty and security struggles, and blasting the Inuit into the industrial age. Juxtaposing the points of view of three generations of Inuit "witnesses" with those of the Canadian bureaucrats and engineers responsible for "redesigning" the Arctic, this "visually stunning and brilliantly conceived" film examines the physical, economic, political, psychological and mythic "fallout" of the Cold War. In doing so, it questions North American notions of "progress" while exploding the Canadian myth of the "Great White North". (* quote from J.H.Cuff, *Toronto Globe and Mail*)



Lessons

Director/Co-Producer/Cinematographer/ Editor: **Paul Cowan**; Co-Producer: **Sally Bachner**; Sound: **Marie-France Delagrave, Hans Oomes, Jacques Drouin, Ismael Cordeiro, Bobby O'Malley**; Music: **Eric Lemoyne**; Production Company: **National Film Board**

Print/Tape Source:

**The National Film Board, 3155 Côte-de-Liesse
St. Laurent, Quebec H4N 2N4**

Tel: 1-800-267-7710 Fax: (514) 496-1895

A year in the life of 160 first year high school students is the basis for this compelling film. ***Lessons*** is about education — in and out of the classroom — and the travails of growing up. Competing with teenage hormones, pop culture icons, and the unofficial subjects of racism, sexuality and violence, the teachers at Montreal's Rosemount High work their way through the core curriculum hoping to instill the basics of math, English and science into their students' less-than-captive minds. Real-life lessons, however, often get in the way as members of the grade seven class struggle through charges of vandalism, teenage pregnancy and family dysfunction. Of course there are also lighter moments, when Cowan captures the students off guard and teenage cool is replaced by childlike flights of fancy.



POLITICAL NOMINEES

Sponsored by Rogers Telefund



Fire & Water

Director/Producer/Writer: Shelley Saywell; Cinematographer: Colin Allison; Editor: Deborah Palloway; Sound: Peter Sawade, Paul Williamson; Music: Kevan Staples; Production Company: Bishari Films

Print / Tape Source:

*Films Transit Inc., 402 rue Notre-Dame est
Montreal, Quebec H2Y 1C8
Tel: (514) 844-3358 Fax: (514) 844-7298*

After serving 11 years of a life sentence in solitary confinement in Baghdad's Abu Graib Prison, Dr. Hussain Shahrستاني knows all too well the poor human rights record of Saddam Hussein's Iraq. Shahrستاني was the Middle East tyrant's Chief Nuclear Advisor until he refused to build him an atomic bomb. Shahrستاني's Canadian wife and their children stood by him through his cruel incarceration. At last, the Gulf War provided the opportunity for a midnight prison break allowing Shahrستاني and his family to flee to Iran. Since then they have turned down a Canadian offer of political asylum in order to stay in the Middle East to monitor Saddam Hussein's on-going secret war against his own people and funnel reports out to the watching world.



Hand of God, Hand of the Devil

Director/Producer/Writer: Yvan Patry; Cinematographers: Alain Dupras, Serge Giguère; Editor/Sound: Nick Hector; Music: René Lussier; Production Company: Alter-Ciné Inc.

Print/Tape Source:

*The National Film Board, 3155 Côte-de-Liesse
St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895*

The genocide in Rwanda triggered a massive withdrawal of foreign nationals from the region and was met with staggering apathy on the part of the informed but inactive international community. Two Quebec missionaries, who have been in Rwanda for nearly 30 years, refused to join the trend and stood by their Rwandan parishioners. Inside of two years both were brutally murdered. As the filmmakers investigate the murders and the horrifying situation in Rwanda, they find evidence of long-standing negligence on the part of the Church and the Canadian government. Canada has had strong ties to the country all through the neo-colonial era, and may have inadvertently contributed to the ethnic divisions that are at the root of the Rwandan genocide.



Haiti in All Our Dreams (Haïti dans tous nos rêves)

Director/Writer: Jean-Daniel Lafond; Producer: Nathalie Barton; Cinematographers: Philippe Lavalette, Stéphane Lebon; Editor: Babalou Hamelin; Sound: Denis Le Paven, Jena-Philippe Tamby; Music: Simon-Pierre Gourd, Trio Chalem Joassaint; Production Company: InformAction

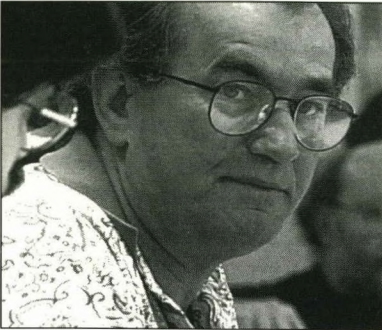
Print/Tape Source:

*Cinéma Libre
4067 Boul. St. Laurent, Bureau 403
Montreal, Quebec H2W 1Y7
Tel: (514) 849-7888 Fax: (514) 849-1231*

When he was 19 years old and publishing his first book of poetry, René Depestre declared his belief in four things: surrealism, eroticism, African Caribbean black culture (négritude) and revolution. Now, nearly fifty years later, this much lauded Haitian poet lives in "the state of poetry" in Paris. Depestre left Haiti in 1959, driven away by the betrayal of négritude and his country by the dictator, Duvalier. He moved to Cuba during the heady days of Castro and Ché Guevara only to decide, after two decades, that Marxism and poetry don't mix well together. Depestre's life is disturbed one day by his niece from Montreal, journalist Michaëlle Jean, who brings him a long awaited message: come home to Haiti. Should he return to the Haiti of today or continue his exile, dreaming of the country of his youth?

POLITICAL NOMINEES

Sponsored by Rogers Telefund



The Negotiator

Director: Barry Greenwald; Executive Producer: Laszlo Barna; Writer: Barbara Sears; Cinematographers: Jim Aquila, Scott Brown, Wally Corbett, Dave Smith; Editor: Alfonso Peccia; Sound: Don Book, Doug Kaye, John Martin, Mark Obradovich, Gary Vaughan; Production Company: Barna-Alper Productions

Print/Tape Source:

*Barna-Alper Productions, 366 Adelaide St. West, Suite 700, Toronto, Ont. M5V 1R9
Tel: (416) 979-0676 Fax: (416) 979-7476*

Internal strife is rampant when the Canadian Auto Workers struggle to arrive at a consensus on strategy as they face off against management. New anxieties about the rapid changes in free trade agreements, industrial globalization and restructuring shift the approaches and allegiances of the key players as the negotiations intensify. The national union leader seemingly betrays the brotherhood to go to the press, and leaves the local leader scrambling to regain ground, save jobs, and strike a deal. Tensions erupt in passionate debates over ends and means in this gripping vérité documentary.



Sitting on a Volcano

Director/Writer: Danièle Lacourse; Producer: Yvan Patry; Cinematographer: Alain Dupras, Serge Giguère; Editor/Sound: Nick Hector; Music: René Lussier; Production Company: National Film Board

Print/Tape Source:

*The National Film Board, 3155 Côte-de-Liesse St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895*

In response to the horrors of the Rwandan genocide, United Nations officials and Canadian aid workers arrived to help out in Zairian refugee camps. They found that distribution of relief supplies had fallen to the very men responsible for mass murders in Rwanda. This film focuses on two Hutu families over a six-month period. They flee the mass murders in Rwanda, try to cope with the crowded and corrupt, disease-ridden refugee camps, and admit defeat, returning to their Rwandan homes to face persecution anew. Uncompromisingly honest and direct, the film puts a human face on this gross human tragedy and calls on the international community to stand up for human rights in Rwanda.



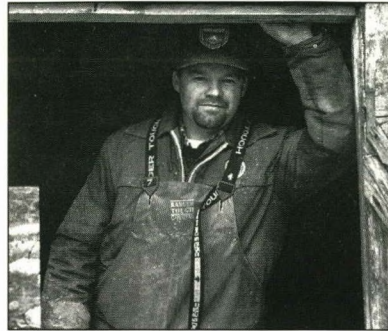
Anatomy of Desire

Directors/Producers: Jean-François Monette, Peter Tyler Boullata; Co-Producers: Kenneth Hirsch, David Wilson; Executive Producer: Don Haig; Cinematographer: Darren Biggs; Editors: Donna Read, Jean-François Monette; Sound: André Galbrand; Production Company: National Film Board

Print/Tape Source:

*The National Film Board, 3155 Côte-de-Liesse St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895*

Is there a root cause for homosexuality? Some scientists claim that biological factors determine a person's sexual orientation. Others—mainly sociologists and psychologists—feel that environment and opportunity allow same-sex desires to be played out. This controversial film contrasts the current nature versus nurture debates surrounding homosexuality with archival footage dealing with the “gay problem” as it was perceived in the past. “Putting this history on film underlines the complex nature of homosexual identity, and confronts the discriminatory myths that certain groups in society continue to put forth.”—J-F Monette



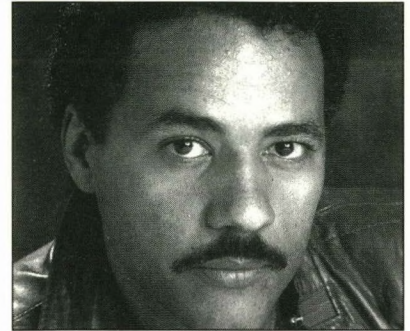
Le Filet Vide (The Empty Net)

Director and Editor: Alain Belhumeur; Producer: Richard Elson; Writer: Louise Abbott; Cinematographer: Marc Gadoury; Sound: Hubert Macé de Gastines; Music: Robert Marcel Lepage; Production Company: Imageries P.B. Ltée

Print/Tape Source:

*Ciméma Libre, 4067 Boul. St. Laurent, Bureau 403 Montreal, Quebec H2W 1Y7
Tel: (514) 849-7888 Fax: (514) 849-1231*

Fishermen in Quebec and the Maritimes are now without nets—their industry has been devastated. The ocean which sustained them for centuries is barren. Utilising archival material and contemporary interviews, this film investigates the complex forces behind the collapse of the Northwest Atlantic cod fisheries. Dragger technology, poor estimates of the amount of cod in the ocean and foreign and domestic exploitation of the remaining fish all led to the destruction of what had been a great natural resource for Canadians. While presenting scientific causes and economic consequences, the film shows the human tragedy as the residents of the hundreds of coastal villages face fiscal and social disaster.



Forbidden Places: Crash Course

Director/Writer/Editor: Christine Alevizakis; Executive Producer: Aiken Scherberger; Cinematographer: Dave Joy; Music: Robert Hart; Production Company: Television Renaissance

Print/Tape Source:

*The Discovery Channel, 2225 Sheppard Ave. East, Suite 100, Toronto, Ont. M2J 5C2
Tel: (416) 494-2929 Fax: (416) 490-4984*

Accident sites are “forbidden places” to the average person. *Forbidden Places*, acclaimed the “best—and quirkiest” science show of its type by Maclean's, offers the viewer a close-up look behind those closed doors. After rescue and news crews depart from an accident, field investigators start searching through wreckage or “kicking tin” as they call it. The film examines technological advancements allowing engineers and technicians to recreate the last moments of a flight or rail journey, especially using the digital information stored in the infamous “black box.”

SCIENCE/TECHNOLOGY/ENVIRONMENT NOMINEES



Survivors

Director/Writer: Chris Terry; Producer: Howard Bernstein; Executive Producer: Laszlo Barna; Cinematographers: James Aquila, Damir Chytil, Brian Tyson, Bob Brooks, Chris Terry; Editor: Peter Maynard; Sound: Herb Langwasser, Doug Kay; Music: Mark Gane, Martha Johnson; Production Company: Barna-Alper Productions Inc.

Print/Tape Source:

*Barna-Alper Productions, 366 Adelaide St. West, Suite 700, Toronto, Ont. M5V 1R9
Tel: (416) 979-0676 Fax: (416) 979-7476*

Streptococcal infections trigger the horrendous flesh-eating diseases that killed Jim Henson and cost Lucien Bouchard a limb. In this film, three survivors reveal the terrible realities of Necrotizing Fasciitis, the type of streptococcal disease that devours flesh on the outside. Each contracted the flesh-eating disease in seemingly innocuous ways. Each nearly died. Current treatments, still in the experimental stages, look promising, but doctors admit that their knowledge of the disease is limited. The survivors' physician, Dr. Donald Low, a renowned microbiologist, leads a study into the disease and a fight to find a cure.

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SHORT NOMINEES

Sponsored by The National Film Board of Canada



Animal Tracks

Director/Writer: Jeff Winch; Producers: Peter Irvine, Stacey Donen, Jeff Winch; Cinematographers: Michael Spicer, Jeff Winch; Editors: Jeff Winch, Paul Day, Cheryl Cooke; Sound: Jeff Winch, Grant McAlpine, Todd Warren; Music: Nicolas Stirling; Production Company: Optic Zoo Films

*Print/Tape Source:
Optic Zoo Films, 303-341 Bloor St. West
Toronto, Ont. M5S 1W8
Tel: (416) 595-9519 Fax: (416) 763-4847*

North Americans have a curious and strained relationship with animals. While many individuals keep animals as pets, our society marginalizes them. In this film, the camera travels through man-made environments that have been constructed for the containment or display of animals: zoos, farms, shelters and museums. There is no voice-over narration. A combination of sound effects, music and information "title" cards accompany the live-action footage "in an attempt," states director Winch, "at a workable marriage between form and content."



City Dawn (Aube Urbaine)

Director/Producer: Jeannine Gagné; Editor: Louise Dugai; Cinematographers: Serge Giguère, Michel Lamothe; Sound: Pierre Bertrand; Music: Claude Beaugrand; Production Company: Les Films de l'Autre

*Print/Tape Source:
Cinéma Libre, 4067 Boul. St. Laurent,
Bureau 403, Montreal, Quebec H2W 1Y7
Tel: (514) 849-7888 Fax: (514) 849-1231*

Shot in black and white, this evocative film captures the twilight mood of a city as it begins to wake up. Before the hustle and bustle of life in the big city grinds into action, people are alone, in the thrall of their own solitude. Employing a rich, associative logic and a cinematic language resembling stream of consciousness, this film is a free-floating reflection on the waking city of Montreal.



Faces of the Hand

Director/Writer: Tamas Wormser; Producer: Kent Martin; Executive Producer: Don Haig; Cinematography: Kent Nason; Editor: Denise Beaudoin; Sound: Diane Carrière; Music: Erich Kory; Production Company: National Film Board

*Print/Tape Source:
The National Film Board, 3155 Côte-de-Liesse
St. Laurent, Quebec H4N 2N4
Tel: 1-800-267-7710 Fax: (514) 496-1895*

The hand separates man from every other creature on earth. It is one of those miracles we take for granted. Hands allow us to create, communicate, work, heal, love and worship. They created our history, the development of our minds and perhaps the path to our own destruction. This poetic film shows the many faces of our hands and reminds one of the possibility and wonder of what is always at our side.



SHORT NOMINEES

Sponsored by The National Film Board of Canada



It Don't Cost Nothin' to Say Good Morning

Directors/Producers/Writers: **Ken Hotz, Spencer Rice**; Co-Producers: **J. Shier**; Production Company: **Hot Rice Productions**

Print/Tape Source:

**Hot Rice Productions, 50 Heathdale Rd.
Toronto, Ont. M6C 1M6
Tel: (416) 787-0431**

Shorty Gordy Napier lived his whole life in Rosedale and south Forest Hill, locations where many of the wealthiest people in Toronto live. Three facts set him apart from his neighbours: he was four feet tall, an alcoholic and, for the last 24 years of his life, Gordy lived on the streets. In 1990, eighteen months before Gordy died in a traffic accident, filmmakers and local denizens Hotz and Rice began to capture Napier's life on film. Shot in black and white with a hand-held camera, "the movie is a little drunk and beat up, just like Gordy."—Spencer Rice



Merging Colours

Director/Writer: **Belle Kei-Wing Wong**; Producer: **Lucie Pageau**; Executive Producer: **Malcolm Guy**; Cinematographer: **Michael Wees**; Editor: **Marlene Millar**; Sound: **Malcolm Guy, Andrew Khabad, Sylvie Masse**; Music: **Janet Lumb**; Production Company: **Productions Multi-Monde Inc.**

Print/Tape Source:

**Cinéma Libre, 4067 Boul. St. Laurent, Bureau 403
Montreal, Quebec H2W 1Y7
Tel: (514) 849-7888 Fax: (514) 849-1231**

A portrait of three Chinese artists currently living in Montreal, this film achieves a special poignancy due to the relationships that each has developed over the years with director Kei-Wing. Ngan Siu Mui, originally from Hong Kong, has created in the "Traditional Chinese Cultural Society of Montreal," a reflection of her art and attitudes towards the West. Yao Kui, formerly well-known in mainland China, paints in a style that merges Western influences with Chinese art. Leng Hong, from Shanghai via Bordeaux, creates landscapes that are marked by his own formal approach to art. Like the director, they are negotiating their paths in a society that is quite different from the ones they left in Asia.



Reconstruction

Director/Producer/Editor/Sound/Writer: **Laurence Green**; Cinematographers: **André Elias Abou-Jaoudé, Laurence Green**; Music: **Francis Bebey, Akowissa Koffigan, Akofa Akoussah, Ayawa Aladji**

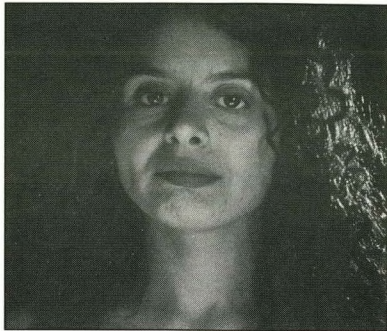
Print/Tape Source:

**Laurence Green, 90 Geoffrey St., Apt. #2
Toronto, Ont. M6R 1P3
Tel: (416) 536-1977**

Happy childhood memories of summers at the family cottage: what does it take for them to become invalidated? Divided into two movements, this film is structured around home-movie footage of the family and shots of the now-abandoned beach site where their cottage used to be. The first half of the film leads one to expect that the filmmaker's intentions are mainly experimental and structuralist in nature. Life for liberal white Ontarians in cottage country is shown on the screen while a voice-over comments matter-of-factly about the details of their existence. One's expectations are overturned in the second section of the film, when the tale of the family's black daughter and her eventual estrangement from the group is recounted. **Reconstruction** is a moving effort by the narrator/filmmaker to cope with the loss of a beloved member of the family. Winner of the best Canadian short film prize at the Toronto International Film Festival (the John Spotton Award), the film effortlessly traverses the terrain where the avant-garde, the autobiographical and the documentary genres intersect.

SHORT NOMINEES

Sponsored by The National Film Board of Canada



Unbound

Director/Producer: *Claudia Morgado Escanilla*;
Cinematographer: *Carrie Sasaratt*; Editor: *Ricardo Acosta*;
Sound: *Stuart McFarlane, Michael MacDonald*
Production Company: *Ojos de Luna Productions*

Print/Tape Source:

*Ojos De Luna Productions, 4448 John St.
Vancouver, BC V5V 3X1
Tel: (604) 876-2942 Fax: (604) 875-6637*

A self-styled "bondage free" film, this innovative documentary asks 15 Canadian women from diverse ethnic backgrounds to explain how they feel about their breasts. Their attitudes vary as widely as their backgrounds. Using a series of vibrant tableaux which refer to such historically significant paintings as the "Rockeby Venus" by Velasquez, and which have perceived connections to the women, this film is a "post-modern breast self-examination,"—T. McSorley, *Take One Magazine*

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SOCIAL ISSUE NOMINEES

Sponsored by TVONTARIO



Curtain Call

Director/Writer: Michel Jones; Producers: Michel Jones, Judy Krupanszky; Cinematographer: Robert Brooks; Editor: Judy Krupanszky; Music: Lawrence Shragg; Production Company: White Elephant Productions

Print/Tape Source:

*Magic Lantern Communications, 775 Pacific Rd., Unit 38, Oakville, Ont. L6L 6M4
Tel: 1-800-263-1818 Fax: (905) 827-1154*

How does a family cope with the conflict between aging and the drive for independence? If you want to keep up with the Jones's, you make a play. When 72-year old actress Edith Jones suffered a life-threatening stroke, her daughters, Wendy and Michel, thought it best to hustle her off to a nursing home. Edith refused to hear of such a move. In order to reopen channels of discussion, Michel, a screenwriter by trade, decided to write a play for her mother on the topic of aging. Always up for a creative challenge, Edith agreed to mount the play with her local theatre group. In order to document this process, Michel made her first independent film. The result: an emotionally charged glimpse at the "wit, frustration and wisdom of the aging process" and the underlying spirit to live.



The Last Trip

Director: Sylvie Van Brabant; Producer: Ina Fichman; Cinematographers: Carlos Ferrand, Kirk Tougas, Stephan Nitoslawski; Editors: Hedy Isaac Dab, Howard Goldberg; Sound: Craig Lapp, Gary Marcuse, Jabob Ribicoff; Production Company: Maximage Productions

Print/Tape Source:

*Maximage Productions, 350 Grosvenor Westmount, Quebec H3Z 2M2
Tel: (514) 485-6595 Fax: (514) 481-6645*

In 1994 three teenagers from the Northern communities of Fermont, Quebec and Labrador City took a trip across Canada that ended with them taking their own lives in a rented storage locker on the outskirts of Vancouver. Their extraordinary suicide pact captured the imagination of the Canadian press who linked the boys' deaths to the glamorized suicide of Nirvana rock star Kurt Cobain. Deeply personal yet stripped of sensationalism, this film rejects such a simplistic correlation. Using the young mens' "travel diary" as a base, director Sylvie Van Brabant, re-examines the boys' motivations and poses a larger social question: has suicide become a viable option for an entire generation of teenagers "programmed to explode"?



Ms. Conceptions

Director: Ric Esther Bienstock; Producers: Ric Esther Bienstock, Linda Frum; Cinematographer: Joan Hutton; Editor: Steve Weslak; Sound: Paul Durand, Daniel Pellerin, Todd Warren; Music: John Welsman; Production Company: Good Soup Productions

Print/Tape Source:

*Good Soup Productions, 44 Browning Ave. Toronto, Ont. M4K 1V7
Tel: (416) 461-1303 Fax: (416) 461-1144*

"What makes a vibrant 30-something woman decide to pack in the search for Mr. Right and pick up a \$250 vial of sperm instead?" **Ms. Conceptions**, a cinematic investigation into single motherhood and the sperm industry tries to answer this question with astonishing, and at times hilarious results. Following three very different women on their quests for childbirth, director Bienstock and co-producer Frum, lead us into a world where sperm can be bought on a Visa card, "live donors" are solicited through newspaper ads and would-be mothers are accosted by hustling salesmen at fertility fairs. Candid and quirky, the film raises a number of serious moral and intellectual concerns, presenting both sides of the controversial "single mother by choice debate."

SOCIAL ISSUE NOMINEES

Sponsored by TVONTARIO



Our Daughter's Pain: Female Genital Mutilation in Canada

Director/Writer: Kim Harris; Producer: Keith Clarkson; Cinematographer: Yves Simard; Editor: Cathy Gulkin; Sound: Erica Shengili-Roberts, Justine Pimlott; Music: Guy Zerafa; Production Company: Why Not Productions

*Print/Tape Source:
Why Not Productions, 273 Richmond St. West
Toronto, Ont. M5V 1X1
Tel: (416) 597-0059 Fax: (416) 597-0550*

Each day, thousands of young girls around the world are mutilated by the age-old tradition of female circumcision. This film brings that painful legacy to our doorstep, documenting the efforts of Koswer Omer-Hashi, a Somali-Canadian health activist who is struggling to eradicate the practice. Beginning with her own community, Omer-Hashi creates opportunities for discussion and debate: moderating a lively teen support group, for instance, or inviting a group of Somali women into her home to view a videotape of a real-life "circumcision." Placing female genital mutilation in its proper historical and cultural context, the film maintains a clear point of view, calling on Canadians to recognize the medical dangers and social ramifications of this ritualized practice.



The Tenure of Dr. Fabrikant

Director/Writer: John Kramer; Cinematographer: Werner Volkmer; Editor: Manfred Becker; Sound: Emil Jany, Russ Walker, Mike Jones; Music: Mark Korven; Production Company: Barna-Alper Productions

*Print/Tape Source:
Barna-Alper Productions, 366 Adelaide St. West,
Suite 700, Toronto, Ont.
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In 1994, the news of the shooting and killing of four Concordia faculty members by their long-time colleague, Dr. Valery Fabrikant, sent shock waves throughout the country. The enormity of the crime posed some serious questions about how universities are coping with mental health issues in their ranks. The film traces the offender's 12 year term at Concordia, examining his gradual descent into paranoia and obsession and the institution's failure to define or address his "madness." Through interviews and a spare narration, Fabrikant is revealed as a man whose abusive nature and irrational actions were, for many years, passed off as eccentricity — with all too tragic results.

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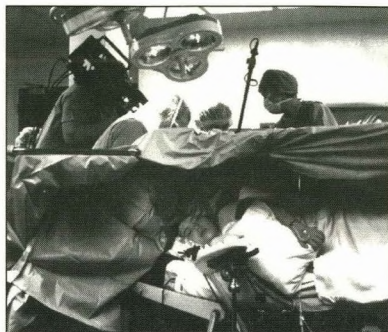
Director/Producer: **Peter Lynch**; Executive Producer: **Carol Moore-Ede**; Cinematographers: **Don Spence, Jim Cassidy**; Editor: **Don Chung**; Sound: **Ken Mackay, Michael Kennedy, Brian Whitty, Martin Lee**; Music: **Paul Haynes**; Production Company: "Sunday Arts Entertainment," CBC TV

Print/Tape Source:
CBC

P.O. Box 500, RM 7A205, Station A
Toronto, Ont. M5W 1E6

Tel: (416) 205-3500 Fax: (416) 205-8607

French Canadian, Thomas S. Dungey is a veteran criminal lawyer, a world traveller, an art collector and a part-time sculptor. His entire home is devoted to his art collection. In some cases, the paintings are piled three or four deep against the walls. What is unusual about all of this is that his entire collection is made up of paintings by one man, Rick McCarthy. The story intertwines the lives of these two men—a cross between the Louvre and Xanadu.

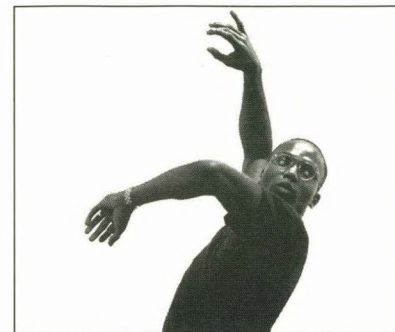


The Centre of Her Storms

Director/Producer/Writer: **David Way**; Executive Producer: **Wally Longul**; Cinematographer: **Maciej Wasilewski**; Editors: **Brian Karn, Paul Spencer**; Sound: **Larry Curry, Michael E. Jackson**; Music: **Brad MacDonald**; Production Company: TVONTARIO

Print/Tape Source:
TVONTARIO, 2180 Yonge Street
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Tel: (416) 484-2600 Fax: (416) 484-4519

Christine Arnould, a young Manitoba teacher who works with young children is plagued by epilepsy. She undergoes experimental brain surgery to free herself of the limitations that keep her from living a full life. The epilepsy has meant that she can't have children. Arnould risks the removal of a quarter of her left temporal lobe; after the surgery the neurosurgeons debate whether they have removed the right piece of her brain. A year later the film tries to evaluate the success of the operation.



John Alleyne: The Task at Hand

Director/Producer: **Alan Burke**; Cinematographer: **Richard Fox**; Editor: **Kathleen Bradford**; Sound: **Eric Fitz**; Production Company: CBC—"Adrienne; Clarkson Presents;"

Print/Tape Source:
CBC
P.O. Box 500, RM 7A205, Station A
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In this accomplished documentary, Barbados-born Canadian choreographer, John Alleyne works through rehearsals with Ballet British Columbia for their production of ***The New Blondes***. His distinguished career has witnessed Alleyne as the 18 year old star of the Stuttgart Ballet, the National Ballet of Canada's first soloist at 24, and National's resident choreographer by 30. When he recently won the Dora Moore Award for *Interrogating Slam*, he was offered the task of rejuvenating the British Columbia's ballet company. The film's cross-cutting between rehearsals, performances and interviews matches the rhythms of his choreography as it captures Alleyne working closely with his dancers.

HOT DOCS '96



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Where the Heron Finds its Home

Director/Producer/Cinematographer: Leonard Gilday; Executive Producer: James Murray; Writer: Amanda McConnell; Editor: Edwin Wilkinson; Sound: Ian Challis, Hans Fousek, Lock Johnston, Austin Grimaldi; Music: Andy McNeill; Production Company: CBC "The Nature of Things"

Print/Tape Source:

CBC

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Industry, agriculture and pollution are encroaching on the wetland habitat of Canada's best-known and largest heron: the Great Blue. Biologists have been monitoring heron behaviour on Vancouver Island and in the Florida Everglades where high dioxin counts and diverted rivers have dramatically affected heron and egret populations. The Vancouver colony of Great Blues has been recovering in the wake of cleaner effluents from local pulp mills. The film offers some spectacular footage of the rejuvenated wading birds in the nesting season and the splendid gatherings of Roseate Spoon Bills in the Everglades.

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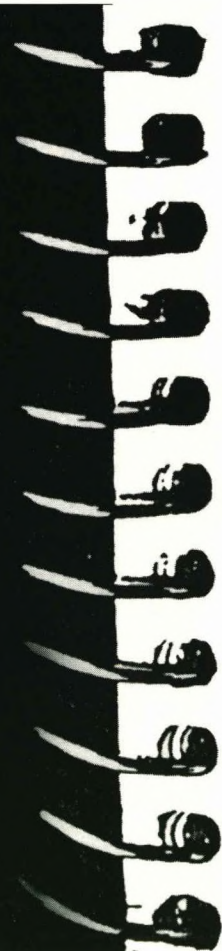
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BROADCASTER POLITICAL/SOCIAL NOMINEES

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When the Bough Breaks

Director/Producer: Neil Docherty; Executive Producer: David Studer; Cinematographer: John Griffin; Editors: Les Onody, Gary Aikenhead; Sound: Sergio Penhas-Roll, Paul Daley, Wes Blanchard, Ed Chong, Sergio Penhas-Roll, Paul Daley; Production Company: CBC "The Fifth Estate"

Print/Tape Source:
CBC

*P.O. Box 500, RM 7A205, Station A
Toronto, ON, M5W 1E6*

Tel: (416) 205-3500 Fax: (416) 205-8607

Troubles inside families and communication breakdowns can often be traced to volatile early childhood attachment and parenting. This film investigates the emphasis on the challenging and often intuitive relationship between mothers and their infant children by installing controversial surveillance cameras in the homes of three Toronto families. Exasperated mothers struggling with their young children's behavioural and eating disorders turn to experimental therapy and treatment to mend their families and protect against predictions for profound and far-reaching consequences.

Winners and Losers

Producer: Lynn Burgess; Writer: Leslie MacKinnon; Cinematographer: Michael Grippo; Editors: David Battistella, Jack Schoon; Sound: David Taylor; Production Company: CBC "The National" & "Prime Time News";

Print/Tape Source:
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*P.O. Box 500, RM 7A205, Station A
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The social trend to close sheltered workshops and day programs across Canada in favour of fully integrating mentally disabled adults into the community has complex implications. There are plenty of advocates and critics of the plan. The Crapanzano family provides some insight into the real-life complications of these policies. Angela's severely mentally disabled son Joe has never been institutionalized. Her decision to care for him herself, at home, has saved taxpayers millions of dollars. In return, she simply asks that Joe be allowed to participate for a few hours a day in a government shelter program. Unfortunately, budget cuts have threatened the shelter program, and Angela is worried about the realistic options.



Wired for Sex

Director: Laine Drewery; Co-Producers: Laine Drewery, Mark Starowicz; Writers: Laine Drewery, Bill Cameron; Cinematographer: Dave Donnelly; Editor: Murray Green; Sound: David Taylor; Music: Henry Kucharzyk; Production Company: CBC

Print/Tape Source:
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Technology is redefining interpersonal contact, intimacy and sex. The Internet has opened up access to stimulating new meeting places where virtual romance has led many to fall in love, while enabling other users to enjoy new-improved digital phone-sex, complete with graphics, prostitutes and artificial intelligence. "Making out in cyberspace" is rampant and impossible to police or contain. Rumours of the pornographic, pedophilia and mysogyny cluttering up the Information Superhighway are confirmed as the filmmakers happen upon unfortunates whose virtual sex has become more gratifying and real than direct contact with the living.



Labendig

Director/Writer: Hannes Schönemann; Cinematographer: Thomas Plenert; Editor: Benedikta von Karp; Sound: Uve Haußig; Music: Station 17; Germany; 1994; Production Company: Uwe Stuwe for Der Ochsenkopf Film und Fernsehproduktion

Films set in mental institutions often look at the inhabitants through the dispassionate gaze of the outsider. This is emphatically not the case in **Labendig**. Schönemann spends considerable time with the denizens of Dobbertin Clinic, a home for psychiatric patients located in an ancient monastery near a forested lake district in Mecklenburg. Through his compassionate eyes, we meet a host of remarkable individuals. Among them are: Rudi, a former locksmith who dreams of showing off his inventions on television; Egon, who has developed his own language and wants to be discovered as a singer; and Günther, who fantasizes about becoming a general. An award winner at the prestigious Amsterdam documentary film festival (the IDFA), Schönemann's unique film premieres in Toronto at Hot Docs!



Tales from a Hard City

Director: Kim Flitcroft; Producers: Alex Osborne, Jacques Bidou; Cinematographers: Paul Otter; Richard Ranken, John Warwick, Mike Wilkie, Gary Wraith; Editors: David Hill, Yann Dedet; Sound: Jane Barnett, Chris Atkinson; Music: Dan Carey; UK, 1994; Production Company: Picture Palace North (UK), JBA Production (France)

Set in Sheffield, the formerly prosperous Steel City of England, this film is shot in a "grimy, hand-held, in-yer-face style" (New Musical Express), and purports to tell the stories of four showbiz wannabes. Glen is a marijuana-smoking, karaoke-singing car thief; Paul is a former boxer who now hustles local sponsorship deals for anything from fish to vitamins; Sarah wants to turn a three day jail term in Greece for "provocative dancing" into a career and Wayne, a local cigar-smoking sleazy promoter, is planning to be the man who will make her famous. Winner of the Grand Prize at the Marseilles Documentary Festival, this film shatters the barrier between narrative and non-fiction filmmaking. Is it 4 Real or an elaborate hoax? Who cares? Either way, **Tales from a Hard City**, is almost certainly the funniest British film you'll see this year.

Coûte que Coûte

Director/Cinematographer: Claire Simon; Producer: Serge Lalou; Editor: Catherine Quesemand; Sound: Dominique Lancelot; Music: Arthur H; Production Company: Les Films d'Ici; World Sales: Europe Images; France; 1995

A quintessential tale for the nineties, this film traces the career of a fledgling catering company. An entrepreneur comes up with an idea: make fresh meals that can be sold through supermarkets. The firm is created, employees are hired and potential customers are contacted. As filmmaker Claire Simon and her subjects soon find out, success is not a sure thing. Simon pays six visits to the struggling company, at the end of each month when bills and the rent have to be paid. With her eye firmly placed on the human aspects of this story, Claire Simon has created a multi-award winning (Potsdam, Locarno, Brussels, Amsterdam) profile of people who are waging "economic warfare with all the means at their disposal."



Picasso Would Have Made a Glorious Waiter

Director/Writer/Cinematographer/Editor: Jonathan Schell; Producer: Adam Schell; Executive Producers: Sean Driscoll, Jean-Claude Nedelec; Sound: Dan Kramer; Music: Jamie Lawrence; Production Company: Schell Brothers' Productions

What do a painter, a performance artist, a Rita Hayworth imitator and a classical pianist have in common? They are all artists who make a living working at one of Manhattan's finest catering firms, Glorious Foods. Two alumni, Jonathan and Adam Schell, ex-waiter and prep cook respectively, have combined forces with former and present workers at Glorious Foods to create this sprightly look at the service trade. Opening with an abstract distillation of the catering experience, rendered in poetic style reminiscent of Alain Resnais and Chris Marker, the film moves into a series of segments which characterize some of the service's artists. The Schell brothers have made "a film that applauds the talents of the many people who work there (at Glorious Foods), while creating... a satirical look at the New York social life that cannot survive without them." —N.Y. Observer

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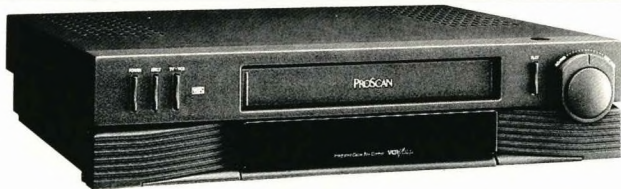
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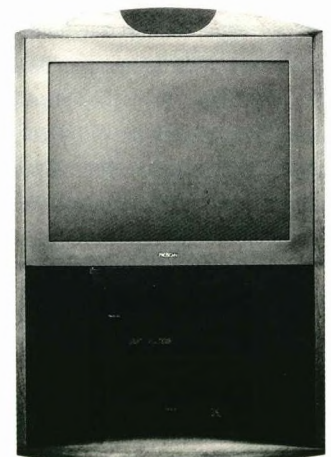
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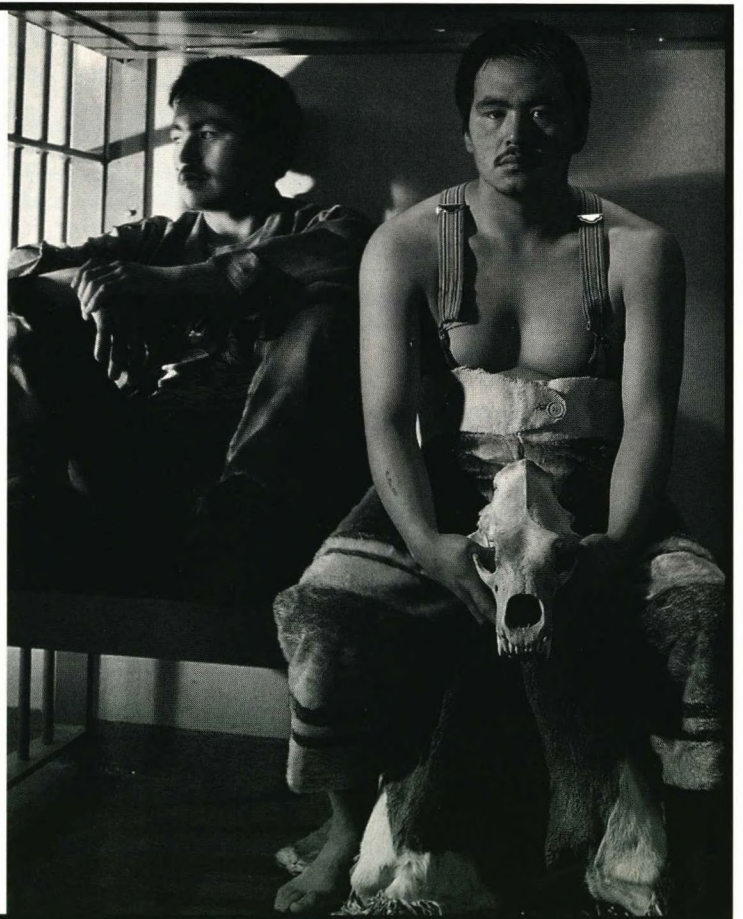
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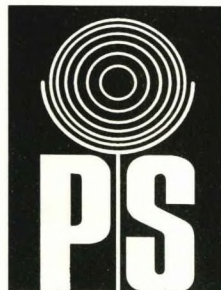
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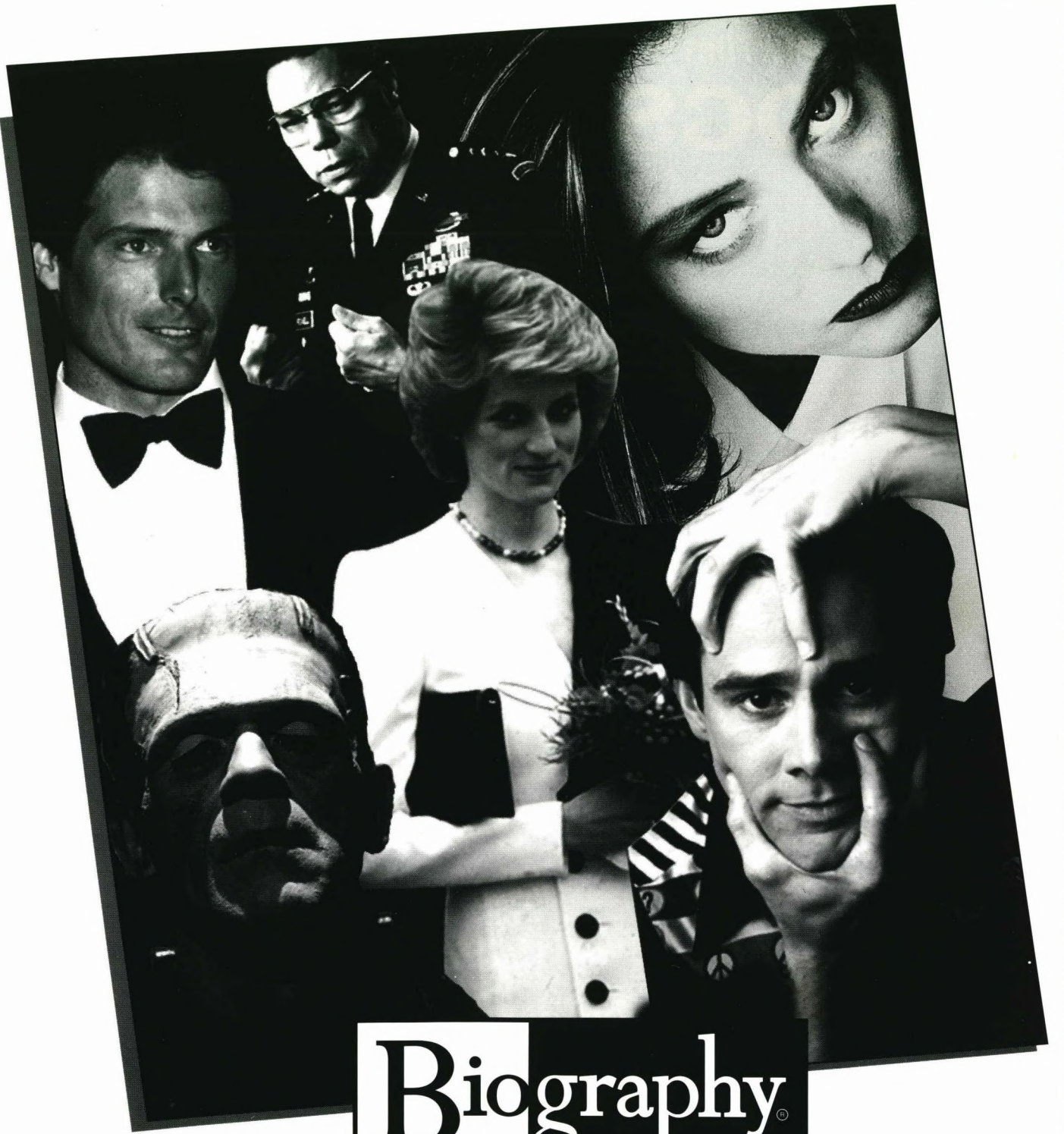


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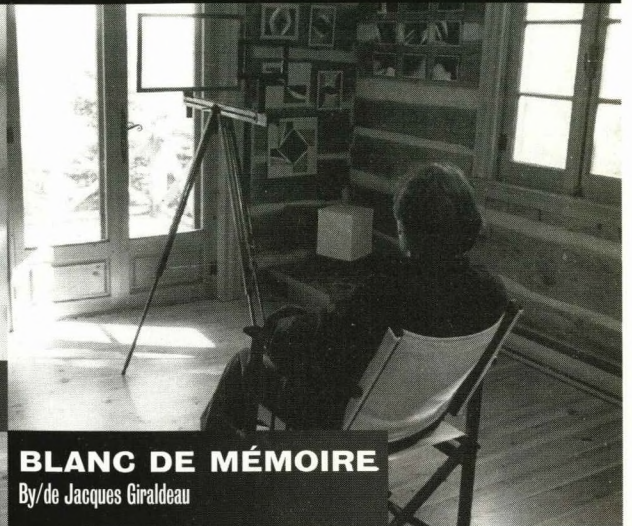
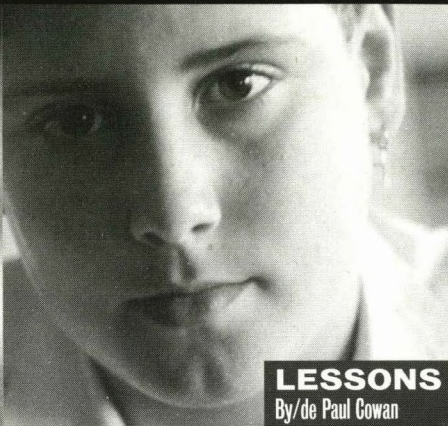
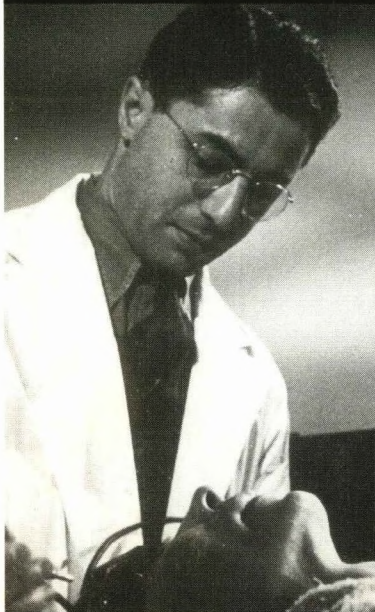
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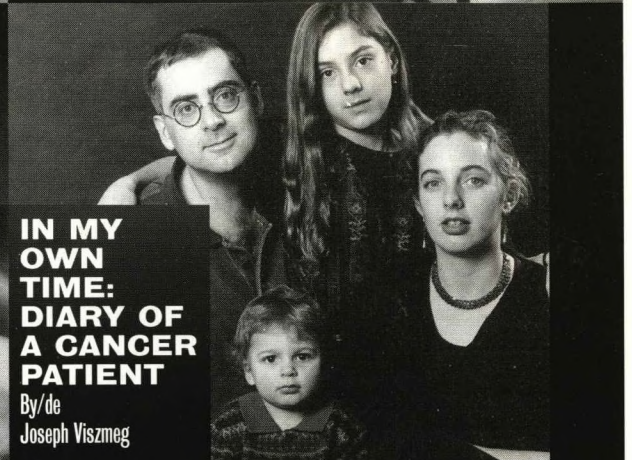
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